1901.

PLATES I TO XII.

# TECHNICAL ART SERIES

OF

## ILLUSTRATIONS OF EASTERN METAL WORK



**FOR THE USE OF ART SCHOOLS AND CRAFTSMEN.**

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Photo. S. I. O., Calcutta

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# TECHNICAL ART SERIES, 1901.

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## PLATE I.

### A BUDDHIST FIGURE FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

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THIS is a bronze gilt figure, similar to the two given in the last series. It is from a Buddhist shrine of Tibet or Sikkim, made by a Nepalese workman. Buddha is sitting in contemplation, surrounded by a wreath of foliage, finely conventionalised, which represents the sacred Bo tree, under which Sakya Muni, according to the Buddhist tradition, spent seven times seven days and nights in meditation, before he began his ministry. His right hand is raised in the act of blessing and in his left he holds the lota, or vessel containing the nectar of immortality. The pedestal on which three attendants, or worshippers, are kneeling is very skilfully designed. The beautiful proportions of the whole composition and the religious sentiment shown in the figures stamp it as the work of a real artist.

E. B. HAVELL.



Photogravure. Survey of India Offices, Calcutta, September 1901.

A BUDDHIST SHRINE AND FIGURE

# TECHNICAL ART SERIES, 1901.

## PLATES II AND III.

### A TEAPOT FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE plates give two views of a copper teapot, silvermounted, from Bhutan. The noble style and proportions of the vessel are adequately supported by very fine workmanship. In teapots of this kind the inhabitants of Tibet, Bhutan and the surrounding countries brew the curious mixture of tea, butter, flour and other ingredients which is to them both food and drink.

E. B. HAVELL.



Photogravure.

Survey of India Offices, Calcutta, September 1901.

TEA-POT FROM BHUTAN.

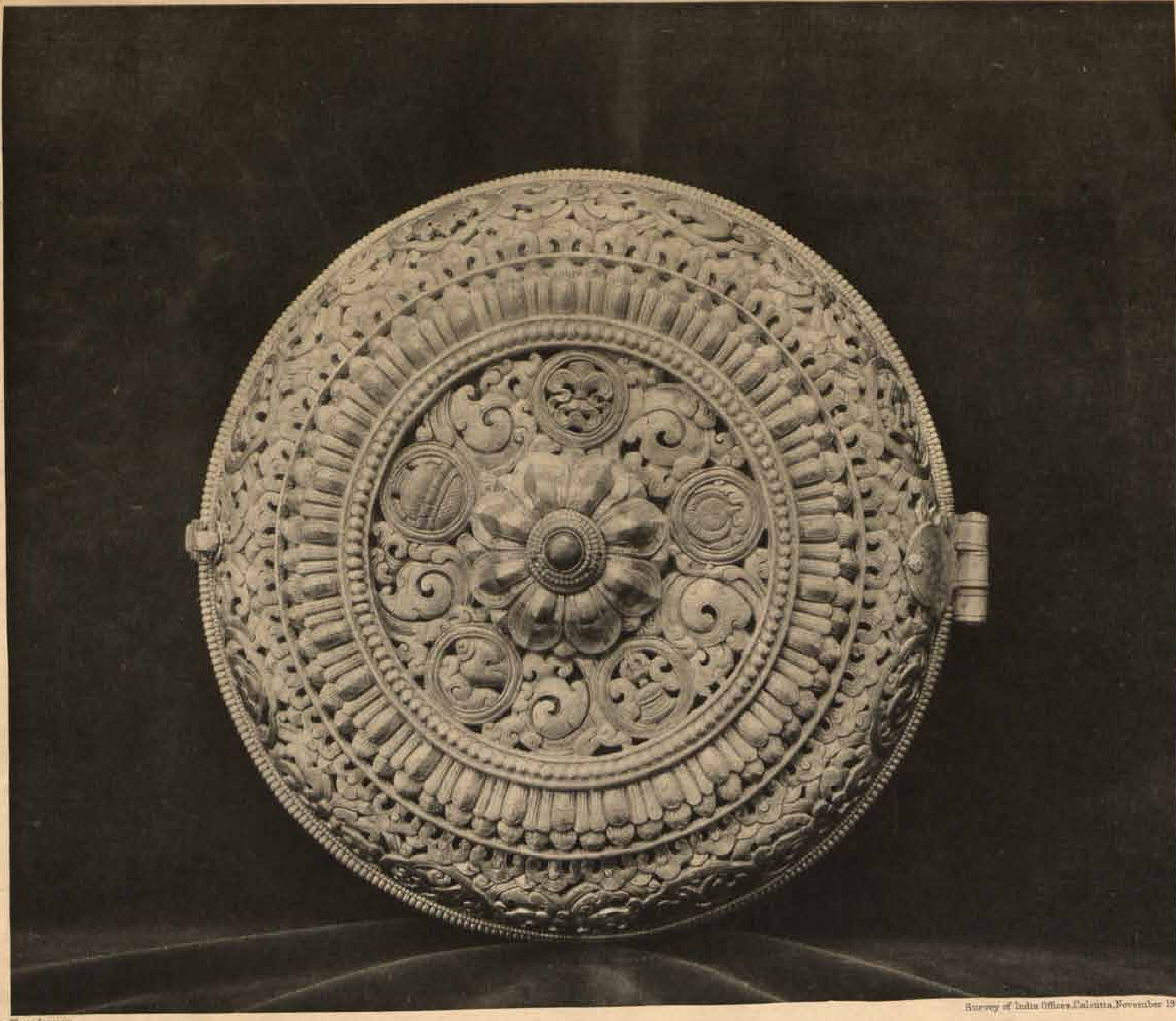


Photogravure.

Survey of India Offices, Calcutta, September, 1908.

TEA-POT FROM BHUTAN.

SCALE [illegible]



Photogravure. Survey of India Offices, Calcutta, November 1901.

PÀN BOX FROM BHUTAN.

Full Scale.

# TECHNICAL ART SERIES, 1901.

## PLATE VI.

### THREE NEPALESE TEMPLE LAMPS, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THESE are of the ordinary type of lamps used in the Hindu temple service in Nepal. They are interesting for the good design of the handles.

E. B. HAVELL.



Photogravure.

Survey of India Offices, Calcutta, November 1901.

NEPALESE TEMPLE LAMPS.

Scale [illegible].

# TECHNICAL ART SERIES, 1901.

## PLATE VII.

### A BRONZE CENSER, NEPALESE WORK, FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THIS is one of the many examples, even now to be found in Nepal and the surrounding countries, of ordinary, everyday work, which bear evidence of the skill and artistic taste of the Nepalese metal workers. It is a bronze censer, for the Buddhist temple service, cast by the *cire perdue* process (which is followed by all Indian metal workers) and left in the state in which it came from the mould. Although wanting in finish, it must be admired for the elegance of its shape and for the taste in which the simple ornamentation is designed. Technically it is also interesting as being an excellent specimen of casting. It is intended for real use and not merely as a curio to be sold to tourists, and therefore the workman has taken the trouble to make the casting exceedingly light. The ordinary Nepalese bronze curio, quite apart from the inferiority of its design, can generally be recognised immediately by the extreme heaviness and clumsiness of the casting.

E. B. HAVELL.



Photogravure.

Survey of India Offices, Calcutta, November 1901.

NEPALESE CENSER.

Full Scale.

# TECHNICAL ART SERIES, 1901.

## PLATES VIII AND IX.

### A BRASS *REPOUSSÉ* BOWL FROM TIBET.

THE lid of this bowl shown in Plate IX is a veritable masterpiece of design and technique. The handle, on which a figure of Buddha is seated, springs from a lotus flower, the bold treatment of which is a fine contrast to the rest of the ornamentation. On the outer edge of the lotus is a band of ornament interspersed with Buddhist emblems in very high relief. On this the artist has lavished his utmost skill and has produced a piece of work technically and artistically of the highest merit. It is the finest piece of metal work of the kind which I have seen in India. The bowl was used by a Tibetan Lama to carry with him on his journeys the images, vessels, or relics used in the Buddhist ritual.

E. B. HAVELL.



Photogravure. Survey of India Offices, Calcutta, November 1901.

BRASS VESSEL FROM TIBET.

Scale ¼.



Photogravure.

Survey of India Offices, Calcutta, December 1901.

BRASS VESSEL FROM TIBET

Scale ¼.

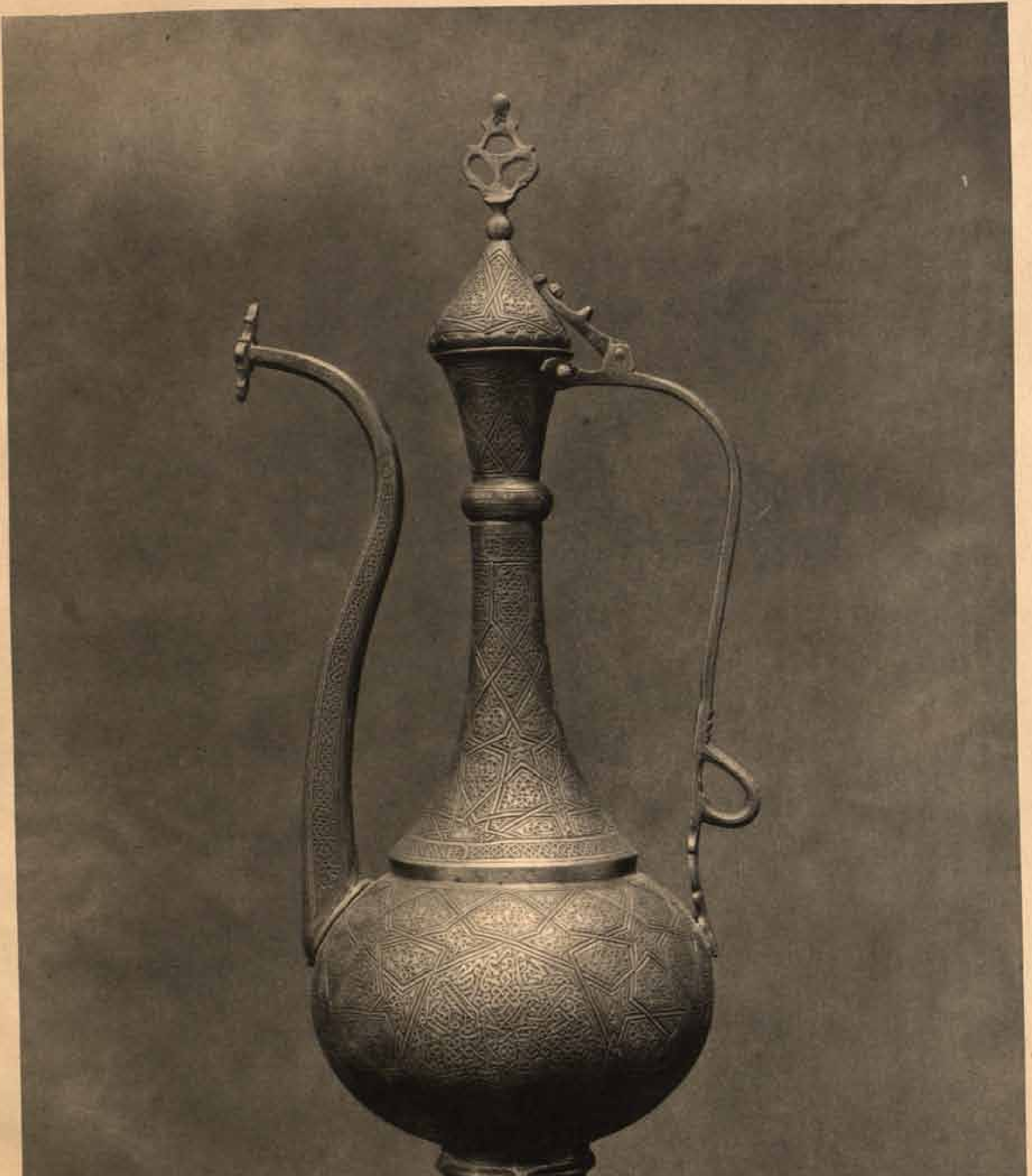
# TECHNICAL ART SERIES, 1901.

## PLATE X.

### A BRASS ROSE-WATER VESSEL FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

THE Mahomedan precept against the representation of human and animal forms in Art was more strictly observed by the Arabians than by any other of the followers of Islam. This rose-water vessel is a good example of the school of Geometric decoration, which was developed in Arabia in consequence of the restriction imposed by the Mahomedan law. It is distinguished by the elegance of its outline and by the ingenuity with which the stiff lines of the Geometric pattern are adapted to the various curved surfaces of the vessel.

E. B. HAVELL.



Photogravure. Survey of India Offices, Calcutta, December 1901.

ARAB ROSE-WATER VESSEL.

Scale ¼.

# TECHNICAL ART SERIES, 1901.

## PLATES XI AND XII.

### TWO PERSIAN TRAYS FROM THE COLLECTION OF THE GOVERNMENT ART GALLERY, CALCUTTA.

PERSIAN artists ignored altogether the cannon of the Mahomedan law, which had such a marked influence upon the Arabian School. The fascination of Persian art profoundly affected mediæval decoration in Europe, especially in textile fabrics. The skill of the Persian artists in floral design and in the treatment of animal forms for decorative purposes has never been surpassed.

The two trays of tinned copper here illustrated are of modern work, and, though not remarkable for fine workmanship, are treated with much artistic feeling, and give a good idea of the way in which the Persian designer uses all kinds of animal forms symbolically and for decorative effect.

E. B. HAVELL.



Photogravure.

Survey of India Offices, Calcutta, December 1901.

MODERN PERSIAN TRAY.

Scale $\frac{1}{8}$.